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ABSTRACT

This investigation of the practicality of three proposals for the standardization of choice of main entry for art exhibition catalogs considers some of the problems in cataloging as well as the importance of the choice of main entry for these catalogs. This report also includes a definition of the term "exhibition catalog," an analysis of the relationship of exhibition catalogs to other library materials, and some of the theoretical aspects of cataloging which relate to the problem of choice of main entry. The appropriateness of the three proposed systems is analyzed by comparing their effectiveness in the retrieval of a selected sample of exhibition catalogs. (Author/MER)

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CHOICE OF MAIN ENTRY FOR ART EXHIBITION CATALOGS

A Paper Submitted to the

Faculty of the Graduate Library School

in Candidacy for the Degree of

Master of Arts

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Daniel A. Starr

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

by

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1 December 1977

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ABSTRACT

The purpose of this paper is to investigate the practicality of three proposals for the standardization of choice of main entry for art exhibition catalogs. In Chapter One some of the problems in cataloging that exhibition catalogs pose as well as the importance of the choice of main entry for this type of material are discussed. In Chapter Two a definition of the term "exhibition catalog" is formulated. In Chapter Three the relationship of exhibition catalogs to other library materials is analyzed. In Chapter Four some of the theoretical aspects of cataloging which relate to the problem of choice of main entry for exhibition catalogs are discussed. In Chapter Five the appropriateness of the three proposed systems for the choice of main entry is analyzed by comparing the effectiveness of the three proposals with regard to the retrieval of a selected sample of exhibition catalogs.

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CHAPTER I

INTRODUCTION

Many art librarians are not satisfied with the treatment exhibition catalogs receive when cataloged according to the Anglo-American Cataloging Rules (AACR). They call the practices used by the Library of Congress in cataloging exhibition catalogs based on the AACR "byzantine."[1] This dissatisfaction among art librarians has led to the development of a number of specialized systems for cataloging exhibition catalogs which are used in art libraries in order to meet their own specialized needs. The Metropolitan Museum of Art's system (described in their Exhibition Catalog Manual[2]) is one such system. Of course the use of such systems requires extensive original cataloging and hinders the use of shared or cooperative cataloging. Therefore many art libraries continue to use the AACR in order to make use of Library of Congress cataloging, especially when they are a part of a larger library. In these cases the dissatisfaction of art librarians has led to the development of proposals for the revision of the AACR treatment of exhibition catalogs. The most important proposal has been put forth by the Art Libraries Society (ARLIS) and endorsed by the Art Libraries Society of North America (ARLIS/NA). There is also a proposal embodied in Robert Evensen's thesis, "The Bibliographic Control of Art Exhibition Catalogs." One major difference between these specialized systems, the AACR and the two proposals is in the choice of main entry. It is the purpose of this paper to investigate the practical implications of the different rules for choice of main entry contained in these two proposals (as well as in the

AACR, whose treatment of exhibition catalogs will be considered to be a "proposal" for the purposes of this study) in order to identify any potential inconsistencies either within the proposals or between the proposals and the framework of other codes that apply to a broader, less specialized range of materials. As will be seen in the discussion that follows, it is the writer's opinion that Evensen's proposal is the most feasible.

The study itself is reported in Chapter V, but before investigating these proposals three preliminary topics must be studied. First, it is necessary to explain what is meant in this study by the term "exhibition catalog." Second, it is necessary to describe how exhibition catalogs relate to other library material. Third, it is necessary to identify the kinds of considerations which, in cataloging theory, are commonly thought important in the choice of main entry. These three problems are discussed in Chapters II, III, and IV, respectively.

Clearly, in this study it is assumed (1) that art exhibition catalogs are valuable materials for library collection, (2) that exhibition catalogs do present peculiar problems in libraries, particularly in their cataloging, and (3) that the choice of main entry is a significant problem in a library where such materials are collected. All of these assumptions could be and have been attacked. Accordingly, it is appropriate to take some time to discuss, first, the value of these materials for art libraries, second, the types of problems that exhibition catalogs present, and then, third, to discuss some of the reasons why the choice of main entry is particularly important for the kind of libraries where this material is collected.

Art exhibition catalogs have often been dismissed as being mere ephemera not worthy of special attention in a library. This view was often held early in the twentieth century. Cutter, for example, does not mention them in his Notes from the Art Section of a Library (1905). Ethelred Abbott

refers to them only obliquely as pamphlet material (1934). That this view is still held by some librarians can be seen by the stress which ARLIS places on the opposing viewpoint. This opposing view is expressed in the editorial which begins the special number of the ARLIS Newsletter devoted to exhibition catalogs:

> Exhibition catalogues are not ephemera. The case for collection them . . . need not be repeated here; it is strange, though, and not a little sad, that that case needs to be made in the pages of a journal by, and for art librarians. . . . No art librarian worth a candle can seriously doubt the necessity for collecting this kind of material - for which, often enough, there is no substitute.[3]

Many other writers have attested to their importance: Foster refers to the "new stature gained by exhibition catalogs;" Humphrey calls them "this increasingly important material;" and Lucas call them "one of the most important sources for studies in art history."[4]

Are the art librarians who question or ignore the importance of exhibition catalogs and those who stress the importance of them referring to the same thing? It is possible that they are not since the range of objects called exhibition catalogs and the type of information contained in them is wide. Smith attempts to characterize the two extremes: at one extreme is the catalog which is "little more than a list of titles of exhibits with details of perhaps date, size, medium and price;" at the other extreme is the catalog which also gives "details of provenance, lists of lenders, lists of previous exhibitions, historical and critical introductions, bibliographies, biographies, autobiographical statements, high quality illustrations and indexes for easy reference."[5]

Obviously, taking catalogs from either extreme of this range of examples

as typical of the whole genre might account for the opposing views on the importance of exhibition catalogs. Both types of catalog and the different types of information they contain, however, have valuable uses in libraries.

The first type, the ephemeral catalog, is "of value to the research worker as a primary source material." It is, next to the works of art and the source books, "the most important raw material from which monographs are made" and is "important for the documentation of art historical facts." Catalogs of this type "allow for research, they are the penetrating tentacles of our knowledge, which allow for new discoveries in the field."[6] This first type of catalog is used to fulfill a research function--the assembly of data.

The second type, the larger, more scholarly catalog, "can represent a scholarly oeuvre catalog of definitive documentation relative to the works exhibited, and with extremely useful bibliographies;" it can contain significant critical appraisals of the artists exhibited: or it can be a vehicle for the latest research results.[7] This second type is used to fulfill a reference function--the organization and interpretation of data.

Moreover, all exhibition catalogs can fulfill other, secondary functions in libraries besides these research and reference functions. They are primary sources for current awareness since they "can provide the most up-to-date information on the subject or artist concerned" and gather together in a convenient form information which cannot easily be obtained elsewhere." Finally, "in many cases an exhibition catalogue is the only literature that exists on a particular artist, sometimes it is the only evidence that he existed at all."[8]

This short survey of the uses of exhibition catalogs in libraries shows that whatever function they fulfill the importance of exhibition catalogs cannot be denied. Neither can it be denied that they are as problematic as they are important.

Some problems arise because of the number of exhibition catalogs produced. For example, two of the major bibliographical guides to art literature do not include exhibition catalogs. They are excluded, not because they are unimportant, but because the number of them makes them difficult to handle. Even though Lucas stresses their importance she omits them from her bibliography, saying that "their number is so overwhelming as to make selection nearly impossible." Similarly, Chamberlin, in the preface to her Guide to Art Reference Books says that "catalogs of exhibitions and private collections have also not been listed, in order to keep the volume to manageable proportions."[9] The number of exhibition catalogs is one problem, acquiring them is another.

A major difficulty in their acquisition is the lack of bibliographic coverage or the delay in it. Many important catalogs never enter the standard bibliographic network for one reason or another, or if they do, the entry is so late that it is useless as an aid to acquisition. This is the case since many catalogs are printed in limited editions and the supply is quickly exhausted. Even a large print run of a catalog for a popular exhibition does not stop it form becoming out-of-print before the exhibition is over.[10]

They also pose problems in cataloging: even Elizabeth Tate, former Chief of the Descriptive Cataloging Division, Library of Congress, has said "art exhibition catalogs will always be difficult to catalog." Freitag

refers to them as "these bibliographically difficult items." Foster says that "the inadequacy of present rules will make the task of cataloging and classifying these works difficult and perplexing."[11] What makes them so difficult to catalog?

The wide range of objects subsumed by the term makes descriptive cataloging, in the narrower sense, difficult. This is especially apparent when creative graphic design is involved, as is so often the case with exhibition catalogs. Hanft says: "The cataloger is hard put to use the well-known collation format to describe a wooden box with a plastic sliding tray cover, several loose pamphlets and a cracker at the bottom."[12] Various types of simplified collation statements are in use to solve (or evade) this problem. This topic, however, will not be covered in this paper.

The major problem in cataloging exhibition catalogs is the choice of main entry. Tate says: "choice of main entry is seldom easy and clear cut because of the nature of an art exhibition catalog."[13] Hanft elaborates:

> If we attempt to work with the catalogs as though they are books, we encounter several problems. Normally a book's main entry is relatively easy to determine since one has only to ascertain who was responsible for its existence. However, the exhibition catalog often lists several people and several institutions who could be considered responsible for its publication. These might include the authors of the text, the organizers of the exhibition, the sponsoring institution. Or one might consider the most significant aspect of the catalog to be the art work itself, and, therefore, consider the artist to be the responsible party.[14]

Any of these people or institutions could be considered to be responsible for the publication of the exhibition catalog and considered to be its author. Therefore it can be seen that exhibition catalogs are often the result of

mixed authorship. In addition the choice often involves the problem of personal authorship versus corporate authorship.

Examples of the characteristic mixed authorship of exhibition catalogs which cause these problems in choice of main entry follow. (Copies of the title pages of all exhibition catalogs cited as examples are grouped together following the text.)

According to the information on the title-page of the exhibition catalog The Documentary Photograph as a Work of Art (Example 1) there are four possible choices for entry: title, either of the two personal organizers of the exhibition, or the sponsoring institution. The Foreword, however, reveals other possible choices: another personal organizer, the person who assembled the material for the exhibition and prepared the catalog, and the four contributors of the critical essays which comprise the bulk of the catalog. It also says that the exhibition "is another example of the fulfillment of the Smart Gallery's aim;" does this affect the possible choice of entry?

Possible choices for entry for the exhibition catalog The Bitter Years (Example 2) would be under the title, under the personal name, Edward Steichen, since he edited the catalog and directed the exhibition, or under the corporate name, the Museum of Modern Art, since it sponsored and housed the exhibition. Another possibile choice is under the Farm Security Administration since the photographs which comprise the exhibition and the reproductions of which form the major part of the catalog were taken as a part of the activity of the corporate body.

Possible choices for entry of the exhibition catalog Mochica, Paracas and Nazca (Example 3) would be under title, the Queens Museum, which sponsored and housed the exhibition, Joan Mitek, who organized the

exhibition and wrote the catalog, her assistant, or the Metropolitan Museum of Art, which owns the collection of works which were exhibited.

These characteristics cause problems and produce inconsistencies in the choice of main entry when codes not designed specifically for exhibition catalogs are applied to them. Application of the AACR to exhibition catalogs, for example, results in the possible choice of six different types of main entry: personal author, artist, title, corporate body, personal collector, and corporate collector.

In response to this confusion and inconsistency in the AACR and the lack of adequate coverage by the Library of Congress many art libraries have developed their own rules and systems for cataloging exhibition catalogs as mentioned earlier. The extent of this multiplication can be seen by the fact that the ARLIS/NA Newsletter described five different systems in the first three years of its publication; the ARLIS Newsletter described three systems in one special number. This multiplication of systems results in great duplication of effort since the original cataloging done using one special system is not consistent with that done using a different system.

Art librarians have noted the existence of this duplication of effort and have begun to investigate cooperative efforts in the handling of exhibition catalogs; one seminar on exhibition catalogs reported that "the need for more regional cooperation was mentioned; more standardization in cataloging . . . was advocated; and more cooperative projects in cataloging, indexing, and in achieving bibliographic control were seen as being necessary."[15]

Exhibition catalogs would lend themselves to shared cataloging particularly well because of their close connection with specific places.

Responsibility for the acquisition and cataloging of all exhibition catalogs originating in a certain area could be delegated to one library in that area.

Cooperative or shared cataloging, however, would require a code which results in a consistent choice of main entry so that the main entry chosen in one library would be consistent with the one chosen in any other library. The AACR has not produced such a result since it is too complex to result in consistency. This is why specialized systems and proposals for the choice of main entry for exhibition catalogs have been developed. The adoption of one standard code or system which produces a consistent choice of main entry would allow for the possibility of shared or cooperative cataloging of exhibition catalogs. Such a standard code also would solve many of the problems of acquisition which exhibition catalogs pose. It would mean that exhibition catalogs would appear under consistent headings in bibliographies and lists, which is especially important because of the necessity for searching large numbers of lists in order to acquire this material. Thus, the central problem in cataloging exhibition catalogs is the choice of main entry.

There are a number of other reasons why the choice of main entry is important. The most significant is that many libraries use some type of limited cataloging to control the bulk of this often ephemeral material. Since in a system of limited cataloging there are fewer entries per item in the catalog it becomes even more important that a consistent set of criteria are applied to the problem of selection of entries: the fewer the number of entries the more important the consistency in the choice of main entry.

Other reasons why the choice of main entry is important stem from the fact that most catalogs of art libraries are the result of manual

processes rather than automated ones. Even major art libraries are relatively small and do their own cataloging in order to satisfy their specialized needs. This is especially true where exhibition catalogs are concerned since it has been estimated that the Library of Congress catalogs fewer than ten per cent of them: "in 1965 Worldwide Art Books estimated that only 10% of the major exhibition catalogs received regular LC cataloging. Even this 10% did not reflect the unusual nature and content of the material and did not satisfy the use patterns and bibliographic approach required by patrons of art libraries."[16]

The small size of most art libraries also means that any automated approach for access to and control of exhibition catalogs is likely to be externally produced. This fact has been recognized by a number of writers on this subject; Davis reports that

> Wolfgang Freitag, in both College & Research Libraries and in Volume 1 of Encyclopedia of Library & Information Science . . . recommends the establishment of an in-depth indexing service, employing a computer and located at the site of a master collection of catalogues - a data bank and referral center in fact.[17]

At the time that Davis was writing (1973) the Computerized Art Exhibition Catalog Program of the Art Library of the University of California, Santa Barbara was just beginning. The system was described in one of the first issues of the ARLIS/NA Newsletter:

> The computerized list presents the usual bibliographic information in a standardized format. Every catalog entry includes the date of the show, number of illustrations (black and white and/or bibliographies. [sic] Additional data provided includes title, author(s), agency sponsoring or exhibiting institution, agency city, state and country, and each catalog may also have up to 25 different subject

> descriptors. In addition, the entry may contain series information, name of publisher if the catalog is a book trade item and different from the agency, and any other special or unusual information, such as artists' biographies, extensive notes, or unusual format.[18]

It is currently being published on microfiche (Catalogs of the Art Exhibition Catalog Collection in the Art Library of the University of California, Santa Barbara. Teaneck, New Jersey: Somerset House) and is a major attempt at fullfilling Freitag's recommendation.

Another recent computer-produced index also plays an important role in the bibliographic control of art exhibition catalogs. This is the Répertoire International de la Littérature de l'Art. It has been described in a review article by Stephanie Frontz as well as in a comparative review (with Art Bibliographies Modern) by Alexander Ross.[19]

Both of these indexes (as well as others such as Art Bibliographies Modern, Art Design Photo, the Worldwide Art Catalogue Bulletin, etc.) provide substantial assistance in the bibliographical control of exhibition catalogs. Furthermore, they provide access to individual catalogs through many types of heading. Nevertheless, even assuming that in the future these indexes, or similar ones, will be uses to provide access to exhibition catalogs, they will not obviate the need for some original cataloging of exhibition catalogs. Inevitably, there will often be delays in coverage by these indexes and, inevitably, some exhibition catalogs will never be listed. In these instances the individual library catalogs will provide the only control of these materials. Such original cataloging will undoubtedly be limited and, in particular, the number of headings assigned to each work will be reduced, often, to a single main entry. Furthermore, as Spaulding says, main entry will still be important in those "bibliographical situa-

tions in which there is only single access; for example, most union lists, many bibliographies, order lists, accessions lists, and catalog entries that cite a book as a subject or as a related work."[20]

Thus, while newer approaches to the bibliographic control of exhibition catalogs may obviate the need for (and solve the problems of) traditional cataloging, main entry will still be important, and, as has been shown, choice of main entry for exhibition catalogs is often difficult.

This discussion of the importance of main entry in regard to exhibition catalogs and the problems involved in choosing main entry shows that a simple, consistent method for making the choice must be developed and accepted before the problems of bibliographic control of exhibition catalogs can be solved. As stated earlier, the purpose of this paper is to investigate the practical implications of the proposals for the standardization of choice of main entry for exhibition catalogs.

CHAPTER II

DEFINITION OF THE TERM "EXHIBITION CATALOG"

Before the analysis of the three proposals can be begun the characteristics of exhibition catalogs must be investigated in order to identify a workable definition of an exhibition catalog for the purposes of this study. This is the topic of this Chapter.

It is clear that many of the problems that exist with exhibition catalogs derive from conflicting views concerning their character. For example, the definition contained in the AACR, as modified in the Cataloging Service, Bulletin 112 (CSB 112), and that proposed the ARLIS and ARLIS/NA are different. The AACR in CSB 112 describes an exhibition catalog as a publication issued in connection with an exhibition. ARLIS tentatively defines an exhibition catalog as "the record in printed form of a temporary exhibition . . . ."[21] The lack of an agreement on the meaning of the term has not hindered discussion about exhibition catalogs and their problems. Even another seminar on exhibition catalogs can report: "an important question remains unanswered, 'What is an exhibition catalog?' Although the need for such a definition was acknowledged, there was no attempt at the Seminar to decide on even a preliminary definition."[22]

The major problem in defining the term in accord with library usage is describing the common characteristics of exhibition catalogs. The description of the common characteristics is important not only because any peculiar problems exhibition catalogs pose for librarians must result from their peculiar characteristics, but also because if these characteristics

do make them a unified and unique body of material there arises the possibility that exhibition catalogs should have their own special treatment within libraries in order to solve the problems arising from these characteristics. That they are a special body of material is often assumed, but in order to warrant special treatment because of their special characteristics they must be shown to be a homogeneous body, i.e. they must all share the same characteristics in order to warrant being treated as a single special group of works.

A description of their common characteristics will provide a basis for formulating a criterion for answering the question, What is an exhibition catalog? Such a criterion will provide a basis for delimiting the range of material subsumed by the term. The delimitation of the range of material is important because the amount of and type of material considered to be exhibition catalogs will affect their treatment in libraries.

A working definition of the term "exhibition catalog" should describe the common characteristic or characteristics of exhibition catalogs and thereby delimit the range of material. This will also show whether or not they are a unified body of material. Thus, the major requirements for a definition of exhibition catalogs are: (1) that it describe the common characteristics of exhibition catalogs, i.e. what makes a publication an exhibition catalog; (2) that it delimit the range of material subsumed by the term; and (3) that it show that exhibition catalogs are a unified body of material. Satisfying these requirements should result in a criterion that indicates whether or not a publication is an exhibition catalog.

The definition of an art exhibition catalog will necessarily be dependent upon the definition of the art exhibition. Koch, in his definitive history of the art exhibition, defines the art exhibition as follows:

> Die Kunstausstellung ist ein zeitlich begrenzter und örtlich nicht gebundener Schauzusammenhang von Kunstgegenständen, der, nach bestimmten Gesichtspunkt ausgewählt, zu einem besonderen Zweck oder aus einem gegebenen Anlass gezeigt wird.[23]

Thus, for him, the combination of the following four characteristics distinguishes the art exhibition from all other types of display of art objects: (1) the temporary limitation (die temporäre Begrenzung), (2) the movability (die örtliche Beweglichkeit), (3) the unique selection (die einmalige Auswahl), and (4) the connection with a specific purpose or a given occasion (die Zweckbindung oder der gegebene Anlass).

Treib provides the necessary connection between an exhibition and its catalog. He says that, since an exhibition is rooted in time and place, when its

> period ends and its contents are dispersed, it can continue to 'exist' in only a few limited and relatively unsatisfactory forms: documentary installation photographs, slides, or film; written criticism or other media analyses; and the memories of those who created and/or viewed it as a physical and intellectual entity. A more satisfactory, reliable and durable method of 'preserving' an exhibition . . . is in the form of a publication.[24]

This publication is an exhibition catalog.

As mentioned earlier, ARLIS tentatively defines an exhibition catalog as a "record in printed form of a temporary exhibition (but not primarily a performance) held at one or more places simultaneously or successively."[25] While this definition does describe a characteristic common to all exhibition catalogs, it does present at least three problems.

One problem with this tentative definition is that it includes a

attempt to define the characteristics of an exhibition as well as of an exhibition catalog. The questions of whether or not the exhibition can be a performance and when and where it is held must be answered by the defintion of an exhibition. For the purpose of this paper Koch's definition of an art exhibition will suffice.

The second problem with this tentative definitionis that the common characteristic is not described: What is the record of an exhibition? Treib mentions a number of possibilities; are these all to be considered exhibition catalogs? Is an exhibition catalog any record of an exhibition? Is the restriction to printed forms to be removed? This is what Nancy John, speaking of behalf of ARLIS/NA recommends: "I sense that we would disagree strongly with the word 'printed' as too limited a view."[26]

The third problem with this tentative definition is that it does not satisfy the second requirement of a defintion of an exhibition catalog mentioned above: it does not adequately delimit the range of material subsumed by the term. This is a result of not adequately describing the common characteristics of all exhibition catalogs.

These last two problems can be solved by formulating a defintion that includes a criterion for deciding whether or not a publication is an exhibition catalog. Such a criterion would both delimit and describe. The first step in formulating such a criterion is to describe the characteristics common to all exhibition-related publications. Then the range can be delimited. Such characteristics could be the physical form of the catalogs, the use of these catalogs or their content.

The simplest characteristic they could share would be some obvious physical similarity that would make them a recognizable body of material--such a common physical similarity as exists in the case of maps or manuscripts. An analysis of the literature on the subject shows that no one

has succeeded in organizing them as a unified body or in delimiting their range on the basis of their physical characteristics. An example of the typical comment about them is Davis's: "Exhibition catalogues can appear as anything from a single card . . . to a huge volume or volumes many hundred of pages in length."[27]

Several scholars have developed typologies for their work with exhibition catalogs. There are three such typologies which are of particular interest because they are often cited.

First, Davis continues his discussion by giving examples of special types which can be grouped into five general categories:

(1) the "exhibition book which presents us with a normal commercial book having author, title and publisher - but which is in fact a catalogue reprinted, sometimes with no obvious mention of the exhibition;"

(2) catalogs in book, periodical, or other form, published "on the occasion of the exhibition," in which category would be included newspapers, sheets which cumulate in a binder, folded cards, the "special-issue-of-a-periodical-published-in-book-form-as-the-catalogue-of-an-exhibition," etc.;

(3) invitation cards;

(4) exhibition poster catalogs (containing "the equivalent contents of an eight or sixteen page booklet"); and

(5) examples of creative graphic design, such as catalogs "printed or bound in plastic, metal, mirrored paper, even sandpaper; catalogues in the form of computer print-out, in calendar format, in loose card form in boxes, with accompanying gramaphone records, and countless other variations."[28]

These general categories, while helpful in describing the greatest possible range of objects called exhibition catalogs, do not indicate the existence of any common characteristics.

Second, Phillpot divides exhibition catalogs into three categories, but he combines criteria based on use with those based on the physical object in his determination of the categories. His categories are:

(1) monographs which have a value quite outside of the context for which they were prepared;

(2) catalogs which document the actual exhibit; and

(3) whatever other literature is produced by the exhibition body at the time of the exhibition, from private view cards to typed and duplicated lists.[29]

This approach still does not indicate any common characteristics.

The third categorization, which is of particular interest, was developed by Max Bill. Because he thinks that exhibition catalogs "should carry weight as a cultural document," he limits his treatment of exhibition catalogs to those containing the most detailed possible documentation. He organizes these substantial catalogs according to their method of presentation and the organization of their contents. His three categories are:

> A. A catalogue carried out in the manner of a book with the closest possible connection between visual documentation and text. The actual list of exhibits in such a catalogue usually is put together at the end.
>
> B. A catalogue containing a fully detailed list of exhibits including a selection of reproductions. The list should ideally consist of the name of the artist, his dates, the number of the exhibit, the title and date of the picture, the technique and dimensions. . . . Catalogues of this category should also contain general text. [This definition of the documentation of an exhibition catalog--the ideal list--corresponds to the material contained in Smith's first type of exhibition catalog, the ephemeral catalog; however, Smith would not require reproductions or a general text. See page three.]

c. A catalogue combining a list of exhibits with full documentation (see B) and reproductions, ideally, of all the objects shown. Here also the documentation should be supported by amplifying text.[30]

This schema would exclude all unillustrated catalogs as well as most of the smaller catalogs which Davis includes in his categories two, three, and four, and which Phillpot includes in his category three.

Bill's approach, while limited to substantial illustrated catalogs and while concentrating on design, does indicate characteristics common to all (substantial) exhibition catalogs; they all contain documentation, reproductions, and an amplifying text. These characteristics, however, are features of the contents, not of the size or shape of the objects.

Since this survey shows that exhibition catalogs, viewed as physical objects, do not necessarily have anything in common the lead of Phillpot and Bill can be taken and the use and contents of exhibition catalogs can be analyzed to see if they provide possible criteria for the delimitation of the range of objects and if they reveal the existence of common characteristics.

The Introduction showed that exhibition catalogs have a number of possible uses in libraries. The "use in libraries" is emphasized because this use is not necessarily the use for which exhibition catalogs were intended when they were produced; in this paper the type of use which is characteristic of the library user is called the function of the exhibition catalog while the use for which the catalog was prepared is called its intended function. The relationship between these two functions is described later.

If the uses described in the Introduction are examined they are seen to fall into two groups: primary and secondary functions. The secondary functions, such as fulfilling a current-awareness function, are valuable only for convenience: other materials can fulfill them. Serials, for ex-

ample, can fulfill a current awareness function. these secondary functions, therefore, cannot provide the needed criteria. The primary functions, fulfilling a research or a reference function, must be examined.

Fulfilling a reference function is not a unique characteristic of exhibition catalogs. Even exhibition catalogs which contain, or are, an oeuvre catalog, a critical appraisal, or a vehicle for the latest research, to take examples from the Introduction, are not the only type of publication which contains such information. Since scholarly monographs, journal articles, or conference reports can contain similar information, the reference function of exhibition catalogs will be no different from the reference function of other library materials.

Similarly, fulfilling a research function is not a unique characteristic of exhibition catalogs. Even exhibition catalogs which contain lists of titles, etc., the ephemeral catalogs, are not the only type of publication to provide this raw material and documentation. Since catalogs of collections, auction catalogs, lists in biographies or autobiographies, etc. can provide similar information the research function of exhibition catalogs will be no different form the research function of other library materials.

Perhaps it is their contents which give them their common characteristics; this is the case with music scores since they all contain printed music. This is the possibility revealed by Bill's analysis. Before examining their contents their intended function should be analyzed since this will determine their contents and might, in itself, provide the answers to the questions involved in defining the term.

The first exhibition catalogs were produced for the elucidation of the visitors of an exhibition. This elucidation could take the form of biographical information about the artists, detailed explanations of the

symbolism of the paintings, or descriptions of the paintings so that the titles in the exhibition catalog could be matched with the unlabelled paintings on the wall.[31] That this elucidation of the visitors continues to be as important a function in the twentieth century as it was in the seventeenth, when the first exhibition catalogs were produced, is shown by an Art News editorial which, after stating that "the primary purpose of any exhibition is the benefit of the public," affirms that the production of informative exhibition catalogs fills a "moral need."[32]

Treib's description of an exhibition catalog quoted earlier would indicate that the primary intended function of an exhibition catalog is to "preserve" an exhibition. This documentation of an exhibition is often provided by the information contained in the catalog which explains or identifies the works, for example, the descriptions and lists of titles mentioned above.

Another opinion recognizes this overlapping of intended functions and says that an exhibition catalog ideally should perform both, namely, "to serve as a manageable guide to a temporary gathering of works of art, and to survive as a permanent record."[33] The manageable guide serves the elucidation of the visitors; the permanent record documents the exhibition.

Pohmeder attempts to extend the range of intended functions, saying, "The exhibition catalogue in its present form originated as a reference book for use primarily in answering questions the visitor might have concerning works of art in the exhibition" but adds that it has acquired additional, secondary intended functions: it has become a solid source of information for the scholar, a compendium of reproductions, and a souvenir.[34] These secondary intended functions, however, are ways in which that part of the catalog forming the permanent record can be used, i.e. they are functions rather than intended functions. These secondary "intended functions" are

related to the use of the exhibition catalog, not to its contents.

Thus, the main purpose for which a particular exhibition catalog is produced can be to fulfill either or both of the primary intended functions: it can serve as a guide, or as a record, or as both. This is not to say that other, truly secondary intended functions such as publicity, advertising, prestige, profit-making, and fund-raising do not exist. These secondary intended functions, however, will not affect the content of the exhibition catalog so directly as the primary functions and may be excluded from study.

This description of the two primary intended functions of exhibition catalogs shows that they parallel the primary functions (or uses in libraries) but also does not provide any useful basis for delimiting the range of objects comprised by the term "exhibition catalog." It does, however, begin to reveal their common characteristics. All exhibition catalogs must be a record of an exhibition, by definition; almost all exhibition catalogs serve as a guide to some extent: even the simplest checklist usually contains some biographical or explanatory information. An analysis of the existing studies of the information contained in exhibition catalogs in order to fulfill their intended function reveals a common, unique characteristic and provides a criterion for determining whether a publication is an exhibition catalog.

The documentation of the works in the exhibition is the record of the exhibition and comprises whatever appears in the exhibition catalog to identify the works exhibited: the catalog proper (the listing of the works, the artists and titles, reproductions, owners, provenances, etc.). The explication of the works or biographical information about the artist or artists is the guide to the exhibition and comprises whatever appears in the exhibition catalog to explain the works and their creator or creators:

biographical and critical essays, descriptions of the works including explanations of symbolism and iconography, autobiographical statements, bibliographical information, and any other biographical information such as dates, previous exhibitions, etc.

The record of an exhibition is not the explanation of an exhibition. The record of an exhibition is the documentation of the works comprising the exhibition. In its simplest form the documentation consists of the list of works shown in the exhibition with or without visual documentation; other information as described by Smith and Bill may be included. That the exhibition catalog almost always contains additional, explanatory material is irrelevant to the definition; since explanatory material could be found elsewhere while the documentation is unique to the exhibition catalog. The exhibition catalog must contain a catalog of the exhibition, a listing of the works exhibited, if it is to document it. This characteristic is common to all exhibition catalogs.

This characteristic also provides a valuable criterion for limiting the range of objects subsumed by the term. Whether or not a publication is an exhibition catalog can be determined by a simple test: if it contains a listing (the simplest type of documentation) in any form of the works exhibited it is an exhibition catalog; if it does not, it is not. This eliminates Phillpot's problematic categories one and three, the material at the two extremes of the range of exhibition-related publications. At one extreme, ephemeral items such as post cards, press releases, invitations, posters, etc. that do not contain a catalog are excluded because they only document the fact of the exhibition's existence, not the exhibition itself. At the other extreme, monographs "published on the occasion of an exhibition" which do not contain a catalog and therefore do not document the exhibition are also excluded. They have only explanatory material. Similarly, if an

exhibition catalog is republished as a "normal commercial book" it retains its identity as an exhibition catalog if it retains the listing of the works exhibited, even if it no longer mentions the exhibition.

An example of the value of such a criterion can be seen by examining a publication such as The Mediaeval Face (Example 4). The Preface to this publication says "This album of plates contains a selection from the photographs included in the exhibition The Mediaeval Face." Since this publication contains only a selection from, but not a complete catalog or listing of the exhibition it is not an exhibition catalog. The Preface mentions Amanda Tomlinson's "concise but scholarly and revealing introduction to this book." This and the information on the title page definitely establish her as the personal author of the publication. This is not to deny that the publication is related to the exhibition--whether or not an added entry for the exhibition for such exhibition-related material is to be made would depend upon the individual cataloging code or library treatment.

Another example is provided by the publication William Thornton (Example 5). Only in the acknowledgments is mention made of the fact that this is a catalog of an exhibition. By examining the publication it can be seen that it does list the items included in the exhibition. It, therefore, is an exhibition catalog.

This criterion is also valuable because it emphasizes the homogeneity of exhibition catalogs as a group. They are a body of material because each one contains a catalog of an exhibition; anything that contains such a catalog is an exhibition catalog; anything that does not, is not.

Taking into consideration the results of this survey, using Koch's defintion of an exhibition, and excluding non-print forms the working definition of an exhibition catalog would be as follows:

An exhibition catalog is any publication which catalogs an exhibition, i.e., which contains a listing of all the works exhibited.

CHAPTER III

THE RELATIONSHIP BETWEEN EXHIBITION CATALOGS AND OTHER LIBRARY MATERIALS

The second preliminary study concerns the relationship of exhibition catalogs to other library materials, specifically to the two types of materials sometimes included in the body of material called exhibition catalogs but excluded from this range by the working definition formulated in the preceding chapter. These two types of material roughly correspond to Phillpot's categories one and three for they consist of monographs on the one hand and ephemera on the other.

This topic is important because now that exhibition catalogs have been shown to be a unified body of material the possibilities for integrating this material with monographs or ephemera must be discussed; integrating in the sense of integration of catalog records in a single file is meant--integration in the sense of physical collection of these materials in a single array will not be considered. The possible advantages of integration must be discussed because combining the records for exhibition catalogs with the records for other materials in one catalog will impose requirements on the choice of heading for these records: the choice of heading would have to be consistent. This chapter describes the advantages of integrating the records for exhibition catalogs and the two types of material on the extreme ends of the range of exhibition-related publications as well as requirements in the choice of heading such integration would impose in order to obtain consistency within the catalog.

At one extreme are the monographs (and by extention, books in general) which supplement or explain an exhibition but which do not catalog it. This type of material corresponds to the information included in exhibition catalogs in order to fulfill a reference intended function, i.e. to serve as a guide. As has been shown, this information will usually be provided in the form of essays, biographies, bibliographical statements, etc. This is the material in exhibition catalogs which gives them their close affinity to monographs. This information can be used in the same ways as the information in other books, for reference, and is not necessarily restricted to being used to explain the exhibition. Exhibition catalogs can be used as reference sources just as any other scholarly monograph, as shown in the Introduction. Moreover, the form in which this information is provided (essays, etc.) gives the exhibition catalog bibliographic characteristics similar to books. These characteristics are the ones normally requiring descriptive added entries, for example, entry under authors of introductions or of self-contained essays, a personal or corporate author of the catalog when main entry is not under this particular author, etc.

An example of the close relationship of exhibition catalogs and monographs is provided by the catalog for the exhibition "Dieter Rot: Grafik & Bücher." This catalog is also volume 20 of the collected works of Dieter Rot, Bücher und grafik (1. teil) aus den jahren 1947 bis 1971 (Example 6). This monograph's identity as an exhibition catalog is indicated only on the dust jacket. The front, outer dust jacket gives the title of the exhibition, its dates, and its location; the rear, inner dust jacket contains the note "first edition 8000 copies//of which 5000 copies with different dust jackets//as catalogue for the travelling exhibition//"graphics and books" by dieter rot."

The similarity of the use and of the bibliographic characteristics

of exhibition catalogs to monographs suggests that it is possible to integrate the two forms in the library catalog. Such an integrated catalog would prove valuable for two different reasons. One advantage of an integrated catalog is that it provides similar access to library materials, whether by subject, author, or artist. This form of integration is sometimes referred to as the collocation function of the catalog because it brings together all of the works of a single author regardless of the form of publication and also, if it is a subject catalog, brings together the works that are by and about one person. William S. Rubin, for example, has written scholarly monographs as well as exhibition catalogs; his works can only be brought together in one catalog if books and exhibition catalogs are integrated.

Another advantage of integration is economy since when files are combined the need for duplicated sets of cross-references is obviated. This is an especially important consideration for exhibition catalogs because an entry is often required for at least one sponsoring or organizing institution. Since the names of such corporate bodies usually include several elements it is often necessary to define cross-references for one or more alternative forms of each corporate name. That is why it can be said that "the kinds of entities that create exhibition catalogs are notorious for their need of cross-references."[35]

The value of such integration is recognized by many of the special systems developed by art libraries to handle exhibition catalogs. If the reference value of an exhibition catalog is great enough the catalog will be considered to be a monograph and cataloged at such, even though most exhibition catalogs do not receive such treatment in the system. These special systems, however, ignore the homogeneity of exhibition catalogs, which

was shown by the study preliminary to the working definition, and also ignore the assumption implicit in all special treatments of exhibition catalogs, namely, that exhibition catalogs are a unique, unified body of material. These considerations lead to the conclusion that the treatment of exhibition catalogs would be more efficient if all records of exhibition catalogs were integrated with records of monographs.

If exhibition catalogs are to be integrated with books the rules for the choice of main entry for exhibition catalogs must be compatible with the rules for books so that their records can be integrated in one catalog. This means that any proposal for the standardization of choice of main entry for exhibition catalogs must be compatible with the rules for books and other materials. Since the Statement of Principles, Adopted at the International Conference on Cataloguing Principles, Paris, October, 1961[36] (the Paris Principles) is the current basis for standardization of cataloging codes this means that any proposal for the integration of exhibition catalogs with books must conform to these principles if such a proposal is to receive wide-spread acceptance. Moreover, if the choice of main entry for exhibition catalogs is consistent with the Paris Principles there will be less difficulty in listing and finding them in those national enumerative bibliographies which use the Paris Principles and therefore acquistion of exhibition catalogs will be less difficult. These are the advantages of and requirements for integrating exhibition catalogs and monographs.

When we look at the related ephemeral material at the other extreme, however, it becomes clear that there are other factors to consider. Since these publications only document the existence of the exhibition but not the exhibition itself they cannot be regarded as exhibition catalogs. Nevertheless, there is a considerable body of such material and in most special

cataloging treatments it is united with exhibition catalogs in one catalog using a system of simplified cataloging.

Superficially, since this material does not document an exhibition it might appear that the simple solution is to discard such material. However, scholars have found that the documentation of the occurrence of an exhibition can have value and accordingly it is necessary that at least some libraries store this material.

A useful way of approaching this material and its relationship to exhibition catalogs is to examine the German concept of "gray literature," which Tümmers describes as being "Publikationen, die von Museen, Sammlern, Händlern herausgegeben, vom Faltblatt bis zum dickleibigen Sammlungskatalog reichen."[37] Pücker elaborates on this with special regard to the problem of determining the relative importance of this vast amount of material "published by museums, collectors, and dealers." She says:

> Die Einbeziehung der sog. "graue Literatur" kann nicht auf Vollständigkeit angelegt werden. Hier obliegt dem Fachreferenten die Auswahl nach zwei Gesichtspunckten:
>
> 1) Informationswert für die Kunstgeschichte, und sie es nur durch besonders gute photographische Aufnahmen;
>
> 2) Quellenmaterial für die Geschichte der Kunstgeschichte.
>
> Letzteres ist notwending, da heute noch nicht abzusehen ist, welchen Intensitätsgrad eine Dokumentation der Kunstgeschichte erreichen wird, und dann ist im Bedarfsfall später gerade die am Rande liegende Literature kaum noch zu beschaffen.[38]

This view that ideally everything should be collected in case of future need, is supported by Kaden when she says that even though the Victoria and Albert Museum Library does not keep an invitation to a preview of an exhibition which has no illustration or lists of the exhibits it "is

arguable that even this should be kept - it can be helpful just to know that so-and-so had an exhibition at all, and when."[39] That invitation cards can be very important is indicated by Davis when he relates that "Kasmin was the leading avantgarde gallery in London for many years, but produced invitation cards rather than catalogues."[40] Phillpot also supports this view:

> It seems worth mentioning the negative value of acquiring only an illustrated private view card - particularly where this is a simple matter, and when this was all that was produced - rather than nothing at all, since the existence of such a card will often terminate a reader's search (if not his curiosity), rather than leaving him with the irritating possibility that there may exist an informative publication which has been missed.[41]

Even though the value of this ephemeral material cannot be denied, the bulk of it has been excluded from consideration as exhibition catalogs by the working definition. Still, it is clearly related, both in its nature as documentation of the exhibition's existence, and in its use as source material for research, as indicated by Rückert and Phillpot. Thus, any treatment of exhibition catalogs that can be integrated with this more ephemeral material is certainly advantageous--perhaps even more advantageous than the previously mentioned alternative of a catalog that integrates monographs and exhibition catalogs.

If exhibition catalogs are to be integrated with the ephemeral, exhibition-related material any such proposed treatment must also be compatible with the requirements of a system of simplified cataloging since some system of simplified cataloging is necessary to handle this material as well as the bulk of exhibition catalogs. Simplified cataloging is usually interpreted to mean that although there is one descriptive record for each publi-

cation the description is often brief and the number of entries (access points) for each publication is fewer than average, perhaps only one. There are two major reasons why simplified cataloging is appropriate.

First, simplified cataloging is an economical way of handling this often ephemeral and little-used material, whether exhibition-related publications or true exhibition catalogs. Kaden, in her description of the Victoria and Albert Museum Library's treatment of this broad type of material says that "the library does not have the staff to give it the kind of careful treatment in processing that it frequently deserves." She estimates that "probably not more than about 10,000 catalogues out of the 75,000 [in the library's collection] are used more than once. Perhaps less than a third of the remainder is used once, and probably about half is never used at all."[42] Symons, in his description of the Tate Gallery Library's treatment of this material says that "owing to the minimal staffing . . . it has been necessary to keep both physical arrangement and cataloguing of the material as simple and basic as possible."[43] Gaye Smith says: "Economies in classification and cataloguing can be made by arranging catalogues alphabetically by artist so that they become self-indexing."[44]

Second, as the bibliographical control of exhibition catalogs through the computer-produced indexes mentioned in the Introduction increases, full cataloging will become a wasteful duplication of effort.

Most systems for limited cataloging of exhibition catalogs involve the omission of one or more of the following types of entry: subject (the Tate Gallery Library system); personal author or title of the catalog (the Seattle Public Library and the Marlborough Gallery Library systems); or all entries (the self-indexing scheme referred to by Smith and about which Vogel says: "Sometimes I think this would be the easiest and most efficient

method [for one-man shows]."). [45]

The primary requirement of a system for simplified cataloging is a finding list with a consistent choice of main entry. The consistent choice of main entry is important for two reasons: one, the fewer the number of entries the greater the importance of the main entry; and, two, decisions of choice of main entry are removed. (Jean Finch lists the latter as one of the main advantages of her system.) [46]

This means that any proposal for the standardization of choice of main entry for exhibition catalogs must produce a consistent choice of main entry if exhibition catalogs and related ephemera are to be integrated in a catalog using limited cataloging. The requirements of limited cataloging and those of standardization presented in Chapter II are the same: a consistent choice of main entry. The choice must be consistent in order to be standard and it must be standard in order to be consistent. These are the requirements and advantages of integrating exhibition catalogs and related ephemera.

Any proposal for the standarization of choice of main entry that will meet both the requirements of integration of exhibition catalogs with monographs and of exhibition catalogs with ephemera and allow the integration of all records in one catalog, while allowing the use of limited cataloging will be the most useful since it will provide all of the benefits described above, as well as in Chapter II.

Thus, the results of this second preliminary study provide two criteria for comparing the proposals. The first is a theoretical approach: do they conform to the Paris Principles? This is necessary because of the requirements of integration with monographs and other library material and

because of the requirements of a broadly acceptable basis. The second is a practical approach: do they meet the requirements of standardization and of limited cataloging? Do they provide a consistent, predictable point of access for retrieval? These two approaches are used to compare the proposals in the following two chapters. The primary purpose of this paper is to evaluate the proposals for the standardization of choice of main entry to see whether they meet these two requirements.

CHAPTER IV

THEORETICAL ANALYSIS

In recent years, three major proposals for the standardization of choice of main entry for art exhibition catalogs have been put forth. One important question to consider when reviewing these proposals is the degree to which they conform with currently accepted cataloging principles and theory. There are at least two reasons why it is desirable that the main entry for exhibition catalogs conform to the main entry for other library material. First, it would prove easier to integrate the records into a common file in those libraries where an integrated catalog is possible. Second, even in libraries where the catalog records for exhibition catalogs are filed separately, it will prove easier for patrons to use the various files if they are prepared in a consistent manner.

At the present time the Paris Principles are the accepted basis for the standardization of choice of main entry in catalog codes. However, there is some ambiguity in the wording of these principles and therefore, before comparing these principles with the three proposals that have been put forth for exhibition catalogs, it is necessary to investigate first the sense in which these principles can be said to apply to exhibition catalogs.

The problem of whether the Paris Principles apply to exhibition catalogs derives from the interpretation of Principle 2.1 which states the purpose of the public catalog. This principle reads as follows:

The catalogue should be an efficient instrument for ascertaining

2.1 whether the library contains a particular book specified by

(a) its author and title, or

(b) if the author is not named in the book, its title alone, or

(c) if the author and title are inappropriate or insufficient for identification, a suitable substitute for the title.

Verona, in her explication of this principle and its implications, says:

> The enumeration of bibliographic elements under [2.1] (a), (b), and (c) was clearly intended to imply that library material not specified by any of these types of elements does not lend itself to alphabetical cataloguing in the sense of this Statement. For such material special catalogues should be compiled, taking into account the bibliographic characteristics of that material.[47]

Do the bibliographic characteristics of exhibition catalogs meet this requirement? This means first answering the question, What is to be cataloged? since only then can the question, Does this have the necessary bibliographic characteristics? be answered.

The answer to this question requires a preliminary comment on the manner in which the terms "work" and "publication" are currently distinguished in cataloging theory. An understanding of this distinction is crucial for the application of the Paris Principles in general, and especially for their application to exhibition catalogs. However, this distinction is not clearly stated in the principles themselves.

Verona, in her explication of them says:

> Modern cataloguing theory insists on a clear distinction between the term "book" or "publication" and the term "work." The terms "book" and "publication" are used for the concrete physical object which may form part of a library, and the term "work" for the literary, verbal or artistic content, which may appear in various forms . . . .
>
> In the text of some sections of the Statement, however, this distinction is ignored with the result that these terms have been used inconsistently . . . . In connection with characteristics which are related to the book as a physical object (e.g. in section 3.22 where the title-page is mentioned) the term "book" is used in its proper sense. But in connection with authorship which is related to the content of the book, the term "work" should be used.[48]

This is an elaboration of Chaplin's commentary on the same section of the principles:

> The work "book" refers to the concrete physical object which may form part of a library; the term "work" is used for the literary or verbal content, which may appear in various forms.[49]

The same distinction has also been made by a number of other cataloging experts, although not always with the same degree of clarity. Domanovszky, for example, agrees with this interpretation:

> In the latter [the Paris Principles] the definition of the functions of the catalogue are founded on a sharp distinction between "books" and "works."[49]

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[49] . . . in its subsequent paragraphs the SP [i.e., the Paris Principles] did not stick consistently enough to this terminological distinction which it had made in §2 very clearly: but in the meantime this inconsistency has already been put right in its Annotated Edition

[by Eva Verona].[50]

Patrick Wilson makes a similar distinction between "work" and "text" in the Chapter "The Bibliographic Universe" in his book Two Kinds of Power.[51] So does Benoyendra Sengupta: "We should have an idea of the distinction between a 'work' and a 'book' ('publication'). A "book" or a "publication" is only a 'physical representation' of the "work" of an author (not the 'work' itself)."[52]

The AACR follow the Paris Principles in emphasizing the work as the basis for choice of main entry: "the general principle of assigning main entry to the person or body judged to be principally responsible for the intellectual or artistic content of the work as a whole should be followed."[53] Authorship is an aspect of the work; the publication embodies the work. Choice of main entry is based on the authorship of the work.

In the context of this study it is clear that the exhibition catalog is the publication, but what is the work? An examination of several exhibition catalogs shows that they often include both literary and artistic content. Literary content often takes the form of a critical essay about the artist's or artists' work. In other instances the text could include the transcription of an interview with the artist or artists. The artistic content of an exhibition catalog commonly takes the form of reproductions of the artist's or artists' works. Such descriptions of exhibition catalogs are all accurate but they only describe portions of the catalog: they do not describe the unique contribution of the catalog as a whole. An exhibition catalog is the record on an exhibition. The work appearing in it is the exhibition and the distinctive characteristic of the catalog is that it documents the exhibition, or, as stated in the working definition, it contains a catalog of the exhibition.

Since, by the terms of the Paris Principles, the work is what is to

cataloged, and in this case the exhibition is the work, the original question of this section must be rephrased to read, Do the bibliographical characteristics of exhibitions meet this requirment, i.e. can exhibitions be specified by their author or title? To answer this question the authorship of exhibition must be considered.

The exhibition, considered as a work, is an amalgam of several types of contribution. These contributions can include criticism, explanation, documentation, selection, and organization, i.e., all of the intellectual aspects involved in selecting and presenting a group of art works. However, these types of authorship are all clearly secondary works of authorship. The existence of the exhibition depends upon the works of art themselves. Thus, the primary resonsibility for the artistic and intellectual content of the exhibition is the creator or creators of the works of art exhibited, and therefore the creator or creators are responsible for the catalog based on the exhibition of his or their works.

This interpretation fits well with Verona's explication of section 10.1 of the Paris Principles, where she says, "the principle author is the one whose contribution clearly constitutes the most important part of the work, or whose contribution the others supplement, illustrate or explain."[54] This is similar to Chaplin's commentary:

> The principle author is the one who has conceived the work as a whole, or whose contribution is clearly the most important, or whose work the other contributions are designed to supplement, illustrate or explain.[55]

In her Corporate Headings Verona also says: "with non-fiction works of mixed authorship the person who creates the intellectual background is normally considered to be the principal author."[56]

These statements, although not directly applied to exhibitions by Verona, certainly apply to them just as to any other works. Therefore, the principle author of an exhibition is the artist, since his works of art are supplemented, illustrated and explained by, and provide the intellectual background for the work of the persons or corporate bodies organizing the exhibition.

This interpretation is entirely consistent with Lubetzky's position that entry reflects the person whose work is represented in a publication. In his Code of Cataloging Rules: Author and Title Entry he says:

> The work of a person, whatever its character or the medium by which it is presented, is entered under the name of the person as author of the work presented (Note: the author is the person whose work is presented or exhibited, not the one who prepared a particular edition or presentation of the work.)[57] (Italics mine.)

He then gives as one of the examples a publication, presumably an exhibition catalog, entered under the artist's name:

> Picasso, Pablo, 1881-
> Paintings and drawings of Picasso . . .

The original question of this section can now be answered: since exhibitions all have authors (the artist or artists) they do meet the requirements necessary for the application of the Paris Principles.

Since the Paris Principles have been shown to be applicable to exhibitions (and therefore to exhibition catalogs) they can be applied directly to exhibition catalogs and the result used as a basis for analyzing the various proposals.

Once the primacy of the artist or artists is accepted in ascertaining the responsibility for the authorship of the work (the exhibition) and

the resulting publication (the exhibition catalog) choice of main entry according to the Paris Principles is simple: if the exhibition is of one artist's work entry is under his name, according to principle 8.1 which reads as follows: "The main entry for every edition of a work ascertained to be by a single personal author should be made under the author's name;" if the exhibition consists of works of more than one artist the rules for entry of collections apply, i.e., according to the Majority Report entry is under title while according to the Minority Report entry is under compiler. (The AACR have changed form the Minority Report view to the Majority Report view.) The situation for one-man shows is analogous to the case of a book consisting of selected works of one author with a critical discussion or commentary by another person: again, according to section 10.1 entry is under the author of the original works.

There are three major proposals for the standardization of choice of main entry for exhibition catalogs: (1) the proposal of ARLIS submitted to the Committee on the Revision of the AACR; (2) the proposal made by Robert Evensen in his thesis, "The Bibliographical Control of Art Exhibition Catalogs;" and (3) the AACR, which will be considered to be a proposal.

The approach of the AACR to exhibition catalogs is summarized in the CSB article "Choice of Entry for Exhibition Catalogs." This approach is centered on the publication: exhibition catalogs are even referred to as "publications issued in connection with exhibitions" or "exhibition publications."

This procedure creates problems by trying to assign authorship on the basis of the catalog, which the CSB describes as typically being

> made up of several elements, with possibly one of these elements predominating: the catalog (i.e. the listing of the material exhibited),

the reproductions of the work of one or more artists, a monograph by a person or body, several essays or articles by various authors; or it may contain a miscellany with no one element outstanding (e.g., a publication containing an introduction, a list of the artist's other exhibitions, appreciations of his work, some reproductions, etc.

The complexity of this type of publication results in six possible choices for main entry within the framework of the AACR: personal author, the sponsoring body as corporate author, the exhibition itself as corporate author, the artist whose works are illustrated in the catalog, the collector (either personal or corporate) whose collection is exhibited, and title. It is no wonder that as "the special characteristics of exhibition publications are examined within the framework of the AACR, questions arise."[58].

The CSB article also contains the problematic statement, "with the exception of 17A2 the rules of the AACR are rooted almost exclusively in authorship principles and so concentrate on the publications rather than the event which gave rise to them." This statement is problematic for two reasons. Firstly, if the AACR are rooted in authorship principles authorship should be assigned on the basis of the work, in order to be consistent with the Paris Principles. Yet, as we have seen, it is convenient to regard the work as being the exhibition rather than the "exhibition publication." The fact that the approach of the AACR as outlined in CSB 112 is centered on the publication makes it an inappropriate proposal for standardization since it does not conform with the Paris Principles. Secondly, it is not clear that this represents a valid description of the relationship between exhibitions and their catalogs. ARLIS says:

> An exhibition catalogue . . . is not simply a publication in the sense that most books are publications, but is also the documentation of an ephemeral event. It is this that complicates the assignment of primary responsibility, for it is a question not only of responsibility for the catalogue but to some degree also of responsibility for the event.[59]

The view of ARLIS/NA as expressed by Nancy John is more direct and closer to the outlook of the Paris Principles: "The problem seems to me to be that LC catalogs publications, and we art librarians want to catalog exhibitions; for us, a catalog is the lasting representation of something with a limited life."[60]

If the AACR are applied to the work in the sense proposed herein rather than the publication they are consistent with the Paris Principles; the AACR themselves say: "the general principle of assigning main entry to the person or body judged to be principally responsible for the intellectual or artistic content of the work as a whole should be followed."[61] In the case of one-man shows main entry would be under the artist; in the case of group shows the rule for collections would apply and entry would be under title.

There are still problematic cases, however. For example, when the exhibition is of a collection rule 17A2 would assign main entry under the name of the person or corporate body who owns the collection. Since the Paris Principles do not define "author" the owner of a collection could be considered to be its author, however, according to CSB 112 itself, this rule is not rooted in authorship principles. In fact, it is derived from the principle of entry under the name most closely associated with the work, and, thus, the use of this rule leads to a catalog prepared on the basis of mul-

tiple principles rather than a catalog prepared according to a single set of principles.

The proposal of Robert Evensen is based on the results of his historical and comparative survey of the treatment (or lack of it) of exhibition catalogs in various codes. This survey reveals four major problems connected with cataloging exhibition catalogs:

> (1) a lack of consistency in cataloging similar types of publications; (2) an inability to account for changes in the format of the exhibition catalog; (3) an inability to decide who is principally responsible for the publication of the exhibition catalog; and (4) a failure to cope with the large number of exhibition catalogs acquired.[62]

These problems have been discussed in the first three chapters of this study. In terms of this study the solution to his first and fourth problems are dependent upon the solution to the third problem. (The solution to the fourth problem has been tied to limited cataloging; any problems in descriptive cataloging are connected to the second problem.) His second problem is beyond the scope of this study. Therefore, his third problem (the choice of main entry) is the most important for the present study.

On the basis of his historical survey he proposes a potential solution to the third problem:

> Perhaps all exhibition catalogs based on one artist's works could be entered under the artist . . . . Since the existence of the exhibition and subsequently the exhibition catalog depends on the artist, principal entry may best be entered under the artist.[63]

The corollary to this would be to adopt the French system of entering all

catalogs for travelling exhibitions under title. Presumably he means to include all group shows in this category.

He further says that the solution to the fourth problem

> may be found in a simplification of cataloging procedures, not based on short cataloging, but on a re-evaluation of present cataloging rules which allows for better bibliographic control based on sound principles.[64]

Thus, this proposal that one-man shows be entered under the artist and group shows under the title fits well with argument presented above that it is convenient to regard the artist as the author of the work documented by the exhibition catalog.

ARLIS and ARLIS/NA advocate an approach to the standardization of choice of main entry for exhibition catalogs based on the exhibition, as indicated above. The major point of ARLIS's proposal is as follows:

> The most consistent feature of exhibition catalogues is that they record events held at a specific place or places. In the belief that theoretical principle must sometimes yield to the claims of consistency and practicality, we recommend that all exhibition catalogues should be entered primarily under the place stated in the catalogue as the first place of exhibition. If the place of exhibition is not stated, the catalogue should be entered under title.
>
> . . . . . .
>
> Note 6. By 'place of exhibition' is meant any permanent or temporary showplace. The form of the name will be decided according to the rules for corporate body headings.
>
> . . . . . .[65]

Since this proposal that all exhibition catalogs be entered under the first

place that housed the exhibition, i.e., the museum or gallery, completely ignores the principle of main entry based on authorship of the work it is theoretically unsound. ARLIS claims, however, that the proposal's major advantage is its practicality. This claim is discussed in the next chapter, which contains an analysis of the practicality of the Evensen proposal. This analysis shows that the advantages of his approach using artist or title entry far outweigh the practicality claimed by ARLIS for its approach.

CHAPTER V

PRACTICAL ANALYSIS

As we have senn in the precedino chapters, there are a number of reasons why it is necessary (or at least expedient) to employ some form of limited cataloging (rather than full cataloging) for exhibition catalogs. Furthermore, of the three major proposals regarding the character of limited cataloging for exhibition catalogs it appears that Evensen's proposal has the soundest theoretical basis.

It is the purpose of this final chapter to demonstrate some of the practical advantages and disadvantages of his proposal. The characteristics of the three proposals are identified by indetifying first the number of variables which must be accounted for within each proposal before a main entry can be identified, and then looking at the resultant problems in retrieval of these exhibition catalogs. Although all three proposals present some problems for retrieval, it appears there are fewer problems inherent in Evensen's proposal than in the other two.

Before beginning this investigation it might be advisable to reiterate some reasons why it is so important to define limited cataloging procedures for exhibition catalgos. These reasons are essentially financial--a single entry file is the least costly form of catalog. Furthermore, it appears likely that in the future it will be possible to develop a cooperatively maintained machine-readable data base that will permit access to catalog records for exhibition catalogs under a variety of headings.

Nevertheless, even with some such outside bibliographic control, libraries will need some record of their holdings and, in the meantime, such manual files will be the only record. The one requirement of any file if it is to fulfill a finding list function is that the information be located in a place where the user can find it, and this implies a consistent, easily predictable choice of entry. This chapter examines how well the proposals satisfy this requirement by using two approaches.

The first approach is to examine the process through which main entry is determined in the three proposed codes in order to see which is the simplest. The choice that involves the fewest variables is likely to produce the most consistent choice of main entry.

The second approach is to examine which types of entry are most efficient. Possible types of entry are title, artist's name, first place of exhibition, sponsoring body, etc. The type of entry which is most predictable or most easily remembered is the most efficient. When cataloging is limited the most consistent entry is the most efficient entry; the code that specifies the most consistent choice of entry is the most efficient code.

In order to utilize the first approach the question, How is main entry chosen according to the three proposed codes? must be answered.

According to the Evensen proposal if the exhibition consists of the work of one artist it is entered under the name of the artist. If the exhibition consists of the work of more than one artist it is entered under the title of the exhibition.

According to the ARLIS proposal if the exhibition catalog names the places (institutions) in which the exhibition was held entry is under

the first (chronologically) place of exhibition formulated as a corporate body. If no place of exhibition is named entry is under title.

Each of these two proposed codes requires answering only one question about the exhibition catalog in order to determine main entry. The process is outlined below.

Evensen: Is the exhibition of which this is the catalog a one-man show?

Yes: enter under the name of the artist:

No: enter under the title of the exhibition.

ARLIS: Does the exhibition catalog list the institution or institutions where the exhibition was held?

Yes: enter under the corporate name of the first (chronologically) place in which the exhibition was held;

No: enter under the title of the exhibition catalog.

(While the choice of entry according to these two proposals is equally simple the choice of the form of that entry is not. Both proposals enter some exhibition catalogs under title, thus, the choice of the form of entry is equally simple in those cases. However, the choice of the form of entry using a personal name is much less problematic than the choice of the form of entry using a corporate name since there is greater agreement as to the most appropriate form of entry for the former. This means that while the choice of main entry according to the Evensen and ARLIS proposals is equally simple choosing the form of that entry is more difficult in the latter.)

According to the AACR choice of main entry involves answering a number of questions and results in the possibility of six types of main entry. The process as taken from CSB 112 is outlined below.

Is there any explicit evidence that the exhibition is a corporate body?

Yes: enter under the corporate body;

No: continue to the next question.

Is the publication primarily a catalog with authorship of the catalog prominently ascribed to a person and does the material cataloged and exhibited all belong to the body under whose authority the catalog is issued?

Yes: apply rule 17A2 and enter under the body rather than the person responsible for the catalog;

No: continue.

Is the principal feature of the exhibition catalog (as determined quantitatively) reproductions of the work of an artist?

Yes: apply rule 8E1 and enter under the artist's name; [rule 8E1 has been cancelled by more recent versions of the AACR][66]

No: continue.

Is one particular element of the publication, e.g., the listing of the material exhibited, a monograph by a person or body, essays, etc., the principal element?

Yes: apply rule 1 and enter under the person or corporate body responsible for that element of the publication. If there is more than one such person or body the rules for joint authorship apply;

No: continue.

Is a person or persons or a corporate body or bodies responsible for the exhibition catalog as a whole?

Yes: enter under the person or corporate body (using the rules for joint authorship if applicable);

No: enter under title.

This first part of the first approach to determining the practicality of the codes results in the conclusion that the AACR are obviously the least consistent code: not only does applying them result in many more types of entry being used as main entries but also requires many more steps to deter-

mine main entry. Each step involves a decision. The more decisions there are the greater the possibility of variance. Moreover, the emphasis on the exhibition catalog rather than the exhibition in determining choice of main entry results in the possibility of different entries being chosen for different catalogs of the same exhibition. An example of this is discussed in the ARLIS/NA Newsletter:

> It seems fitting that one of the most exciting and remarkable exhibitions in recent times should result in these truly remarkable catalog cards for its exhibition catalogs. I refer to "The exhibition of the archeological finds of the People's Republic of China" (Washington and Kansas City), also known as "The Chinese exhibition" (Toronto), also known at "The Genius of China" (London), also known as "Archäologische Funde der Volksrepublic China" (Vienna), also known as "Utställningen Arkeologiska fynd fran Folkrepubliken Kina" (Stockholm), also known as "Trésors d'art chinois" (Paris). Below are three LC entries (all we have found thus far). [Examples 7a, 7b, & 7c] They are based soundly on the principles of authorship (who needs retrievability anyway?) The grapevine suggests that main entry for the National Gallery of Art/ Nelson Gallery catalog is the transliterated [sic] Chinese for the organization Committee who authored that text.....[67]

The AACR are obviously the least consistent of the three codes since the two other proposed codes both require a simple process to determine main entry.

The second approach, the examination of the ease in retrievabiblity of the types of main entry required by the codes reemphasizes the inefficiency of the AACR since the greater the number of possible choices for main entry the less likely that the exhibition catalog will be found in one

search, as is crucial when limited cataloging is involved. The user will not necessarily know the appropriate heading under which to locate an exhibition catalog which he seeks.

If the second approach is applied to the two proposed codes the problem is to determine which type of entry called for by them is the most efficient in terms or retrievability. Does entry under artist, title, or first place of exhibition allow for the greatest ease and accuracy in finding an exhibition catalog in a single entry file? The remainder of this chapter attempts to answer this question by comparing the entries chosen according to the two proposed codes for a selected sample of exhibition catalogs.

There exists a problem in such a comparison. Each proposal calls for two types of main entry: the Evensen, artist's name and title; the ARLIS, corporate body and title. Each type of entry is chosen by first assigning the exhibition catalog to a particular category. The Evensen proposal divides exhibition catalogs into one-man shows and group shows; the ARLIS proposal divides exhibition catalogs into those that name the place of exhibition and those that do not. The problem is that the types of entry called for by the two proposals do not necessarily correspond: exhibition catalogs are entered under title for different reasons according to the two proposals and an exhibition catalog entered under title according to one proposal may or may not be entered under title according to the other. These underlying categories do not correspond because the Evensen proposal determines the categories on the basis of the exhibition--whether or not it is a one-man show--while the ARLIS proposal determines the categories on the basis of the exhibition catalog--whether or not it names the first

place of exhibition. Thus, there are four categories to be considered: (1) exhibition catalogs for one-man shows when the first place of exhibition is named; (2) exhibition catalogs for one-man shows when the first place of exhibition is not named; (3) exhibition catalogs for group shows when the first place of exhibition is named; and (4) exhibition catalogs for group shows when the first place of exhibition is not named. Exhibition catalogs in categories one and two are entered under the artist's name according to the Evensen proposal while exhibition catalogs in categories three and four are entered under title. Exhibition catalogs in categories one and three are entered under corporate body (first place of exhibition) according to the APLIS proposal while exhibition catalogs in categories two and four are entered under title.

In order to compare main entries for exhibition catalogs chosen according to the two proposals the exhibition catalogs must be chosen so that the categories correspond. For example, title main entry under the Evensen proposal does not necessarily apply to the same category of exhibition catalog as title entry under the APLIS proposal. If the advantages or disadvantages of title entry per se are to be discussed exhibition catalogs for all three categories of exhibition catalogs which could possibly result in title entry using either of the two proposals must be included. A random sample with respect to these four categories, of course, would provide this. It would, however, include many more examples than are necessary in order to compare the types of entry, since the characteristics of the type of entry (its efficiency) are not dependent upon the frequency of its occurence. Exhibition catalogs which do not list the place of exhibition are uncommon. A random sample large enough to include one or two

would include many more of the other categories. Such a random sample would include many redundant examples; this redundancy can be avoided by using a selected sample without biasing the results since the relative frequency of the categories is not important where consistency is concerned. For example, whether or not exhibition catalogs for one-man shows that do not list the place of exhibition occur frequently or not will not effect the question of whether artist or title entry for this group of catalogs is the most efficient. As long as this type of exhibition catalog exists it will affect the total consistency of the result of using a proposal as a code and therefore also the practicality of a code which calls for that type of entry. The only requirement for the comparison of the two proposed codes therefore is that examples from all categories be chosen.

The choice of entry according to the two proposals in the following comparison is determined by the author. This can be done without raising methodological questions because of the simplicity of the proposed codes: each has only two possible choices for main entry and in each the choice is made by answering only one question. This simplicity guarantees accuracy. The discussion of the effectiveness of the types of entry for each category of exhibition catalogs follows.

Category One (One-man shows, place of exhibition named)

According to the Evensen proposal entry for these exhibition catalogs is under the artist's name; according to the ARLIS proposal entry is under the first place of exhibition. Which type of entry is most efficient? For exhibition catalogs in this category entry under the artist's name has three major advantages.

First, it has a strong element of subject approach since the artist

is both the author of the exhibition (as shown in Chapter Four) and the subject of the exhibition catalog which documents the exhibition. This means that whenever the title of an exhibition catalog for, or the place of exhibition of a one-man show is not known but the artist is, entry under the artist's name (as author) will provide easy retrievability. There is only one possible entry under which to look, the artist's name. Entry under the first place of exhibition would be more practical only when the artist's name is not known.

Second, the artist's name is the one consistent, predictable, and memorable feature of a one-man exhibition. The title of such an exhibition may not be remembered or it may change as the exhibition travels form one museum to another. The exhibition may be associated with different institutions if it is a travelling exhibition or is jointly sponsored. The fact that the exhibition is on one artist's work intimately connects the artist's name to the exhibition. This is reflected in the colloquial formula for referring to such an exhibition as the "Renoir show" or the "Monet exhibition" whatever its full title may be. It is also reflected in the number of simplified treatments for cataloging exhibition catalogs which consider access only through the artist's name sufficient.

Third, since choosing the form of entry for corporate names is more difficult than for personal names it is more likely that there will be more possible forms of entry for the former. Therefore, unless there are extensive cross-references, it is more likely that a search for the exhibition catalog for a one-man show will fail if entry is under corporate body rather than artist.

The major demonstration of the advantages of entry under the art-

ist's name for one-man exhibitions, however, lies not in such informal impressions or treatments but in the difficulties inherent in entry under first place of exhibition.

Entry under first place of exhibition may provide a unique and predictable point of access for some exhibition catalogs, namely those where only one institution is involved, but in the cases where more than one corporate body is involved in organizing or exhibiting an exhibition entry under the first place of exhibition will not provide a unique point of access which is predictable or memorable because a choice between more than one corporate body is possible.

By choosing the first place of exhibition as the basis for corporate entry the ARLIS proposal avoids the difficulties of joint corporate authorship but this solution does not produce a consistent and predictable entry. For example, if a user did not have or did not remember the schedule of the "Ensor exhibition" (Example 8) but knew that the main entry for the exhibition catalog would be under the first place of exhibition he might search for it under the wrong institution, i.e., the institution which was not the first place of exhibition. If only one entry had been made the search would not be successful. Such lack of information about the schedule of an exhibition and such unsuccessful searches would be more likely to occur because of the close connection of exhibitions with a specific place--proximity may become an important factor. An exhibition may be more strongly associated with the place the exhibition was seen or where it is currently being held rather than the first place of exhibition. The importance of this factor is reflected in the Metropolitan Museum of Art's special system for cataloging exhibition catalogs. Their system requires

that main entry be made under the heading for their own museum for any exhibition that was held there, no matter where the exhibition was first held or by whom it was organized.[68]

The first place of exhibition is not necessarily the most easily remembered. Exhibitions may be remembered in connection with the place where an exhibition was seen or where it is currently being held rather than the first place of exhibition: when the "Treasures of Tutankhamun" exhibition (Example 9) is in New York in 1978 is it likely to be remembered that it was first shown in Washington in 1976? Moreover, the first place of exhibition is not necessarily the most important. The "Meryon exhibition" (Example 10) illustrates this aspect of the problem. If the exhibition catalog was entered under the Toledo Museum of Art as the first place of exhibition problems could arise because of the fact that the catalog was organized and published by the Yale University Art Gallery. The exhibition catalog would most readily be obtainable from the latter (as publisher) and could be listed under the latter in bibliographies and dealers' catalogs. If it was listed under the former in any single-entry catalog problems in acquisition and bibliographic control, as well as in retrieval could arise.

Another problem with entry under the first place of exhibition is that the exhibition may not be held in a place normally associated with art exhibitions. The Belmondo catalog (Example 11) would more likely be remembered and sought for by the artist's name rather than the Paris Mint, where the exhibition was held.

Finally, the Sima catalogs (Examples 12a and 12b) illustrate another problem of main entry under any type of corporate body for one-man shows.

If a different catalog is produced for the different showings of an exhibition or if the same catalog is published in translation or with a different title page entry under the artist's name provides a unique point of access to all of the catalogs or versions of the catalog for the same exhibition while entry under corporate body disperses them. The two Sima catalogs have the same content, but have different title pages and colophons for the two showings of the exhibition. The ARLIS proposal would enter these two catalogs under the names of the respective corporate bodies, while the Evensen proposal would enter both of them under the artist's name. In such cases entry under the artist's name provides a better chance of avoiding duplication (in acquisition) or of finding any version of a catalog for a specific exhibition (in retrieval).

Category Two (One-man shows, place of exhibition unnamed)

According to the Evensen proposal entry for these exhibition catalogs is under the artist's name; according to the ARLIS proposal entry is under title.

This category is represented by the exhibition "Views of Florence and Tuscany by Giuseppe Zocchi." (Example 13) The argument in favor of entry under the artist's name rather than the title is similar to that for Category One: the artist is more likely to be remembered than the title of the exhibition since the artist is the subject of the catalog and since the title may change for different versions of the catalog for the same exhibition.

Category Three (Group shows, place of exhibition named)

According to the Evensen proposal entry for these exhibition catalogs is under title; according to the ARLIS proposal entry is under the first place of exhibition.

Entry under the title of an exhibition catalog does not always produce a unique result since the choice may involve problems of subtitles, typography, more than one language, etc. Thus, there may be more than one possible form of entry. Entry under the first place of exhibition, however, involves all of the problems presented in the discussion of Category One. The arguments in favor of title entry for exhibition catalogs in this category parallel those in favor of artist entry in Category One. Examples follow.

The "Art Nouveau exhibition" (Example 14) corresponds to the "Ensor exhibition." If entry is under the first place of exhibition the possibility of a search for the catalog failing is greater than if entry is under title. Since there are two places of exhibition a choice must be made in order to determine main entry. This presents no problem for the cataloger since he has the catalog in front of him and can enter the exhibition catalog under the first place of exhibition. When the information in the exhibition catalog is not known, however, there is the possibility of confusion since there are two places of exhibition. A user would have to guess which one was chosen by the cataloger in order to predict main entry if he did not already know the schedule of the exhibition. If the user did not know that the exhibition was held in two institutions, or if he was influenced by proximity (as described above) his search for the exhibition catalog could fail.

Entry under the title would produce a successful search more often since as John James says, "the title is the most stable bibliographic element.[69]

The "Dutch Republic exhibition" (Example 15) corresponds to the Belmondo catalog--the first place of exhibition is not normally associated

with art exhibitions. This again could cause problems in retrieval.

The "Chinese exhibition" mentioned earlier corresponds to the Sima catalog: different catalogs for the same exhibition would be entered differently if entered under the first place of exhibition listed in the exhibition catalog. Title entry would not directly solve this problem since the titles are in different languages, however entry under a uniform title would bring the entries for these exhibition catalogs together in the catalog. This is one of the recommended treatments for solving the problem of choice of main entry for the "Chinese exhibition" catalogs suggested in the pages of the ARLIS/NA Newsletter.[70] (The use of a uniform title would also be in accord with the Paris Principles:

> 6.1 . . . the main entry for works entered under title may be either under the title as printed in the book, . . ., or under a uniform title . . . .)

Another problem with entry under the first place of exhibition is that occasionally there are two "first" places of exhibition. This occurs when an exhibition is so large that it is held concurrently in two institutions, for example, the "Zeitgenössische Kunst exhibition" (Example 16). The ARLIS proposal includes a note saying that an "exhibition held simultaneously and partially in more than one place should be entered under the first place named with added entry under the other(s)."[71] If there are no added entries in the catalog, however, this procedure could cause confusion.

Category Four (Group shows, place of exhibition unnamed)

Both proposals enter these exhibition catalogs under title.

Conclusion

The preceding analysis shows that the advantages of entry under the

artist's name for one-man shows are greater than those for entry under the first place of exhibition. The problem of choice of entry for group shows remains: is title entry or corporate entry more valuable? The work which has been done on the problem of title entry versus corporate entry in general would indicate the advantages of the former, however this is still a controvertial topic. The case of title entry for exhibition catalogs of group shows has a number of additional advantages.

The first of these is that if entry under artist for one-man shows is accepted consistency in the catalog in those cases where cataloging is not limited to one entry per item would require title entry for group shows rather than under first place of exhibition. Otherwise some corporate entries for exhibition catalogs would be main entries and some would be added entries (for group and one-man shows, respectively) even though the first place of exhibition is the same. For example, the "Rembrandt after Three Hundred Years" exhibition (Example 17, a group show since it contains works by Rembrandt's followers as well as works by Rembrandt himself) would be entered under the Art Institute of Chicago while the "Ensor exhibition," first shown at the same museum, would be entered under the artist's name.

The second advantage of title entry over corporate entry for group shows is a result of the fact that many special library treatments for exhibition catalogs which do involve limited cataloging organize the exhibition catalogs themselves by artist or by institution, whether organizing body or first place of exhibition. In such cases entry under title would provide an additional point of access to the exhibition catalogs for group shows. This is the case because exhibition catalogs treated in such a "self-indexing" approach would be physically retrievable by institution while main (and

only) entry would be under title.

The third advantage of title entry is that, when combined with entry under artist's name in a system of limited cataloging, i.e., only one entry per exhibition catalog, it obviates the need for any entry under corporate bodies. Therefore the extensive number of cross-references typically needed in establishing corporate entries is not needed.

The fourth advantage is that entry under title is less likely to involve problems in choosing the form of the heading.

Thus, from the point of view of retrievability the most practical type of entry for exhibition catalogs in Categories One and Two is entry under the name of the artist; therefore, the Evensen proposal is the most practical system for assigning entry for exhibition catalogs in these categories since it is the one that calls for entry under the artist's name. The advantages of title entry over entry under the first place of exhibition catalogs in Category Three are also clear. The two proposals are identical with regard to Category Four. Therefore, the Evensen proposal for the standardization of the choice of main entry for exhibition catalogs is the most practical solution for constructing a catalog whose primary purpose is that of a finding list (within the limitations of some system of limited cataloging or single-entry listing). This, combined with its sound basis in current cataloging theory (as shown in Chapter Four) makes it a viable alternative to the AACR and the ARLIS proposal for cataloging exhibition catalogs.

[1]Nancy John, "CISSIG Clearinghouse: a Report," ARLIS/NA Newsletter, II (October 1974), 87.

[2]Lucy Chao Ho, Exhibition Catalog Manual (New York: Metropolitan Museum of Art, 1974), p. 18.

[3]"Editorial," ARLIS Newsletter, No. 16 (September 1973), p. 2.

[4]D. L. Foster, "Cataloging the Exhibition Catalog," LRTS, VIII (Spring 1964), 191; James Humphrey, "Architecture and the Fine Arts," Library Trends, XV (January 1967), 483; E. Louise Lucas, Art Books: A Basic Bibliography of the Fine Arts (Greenwich, Conn.: New York Graphic Society, 1968), p. v.

[5]Gaye Smith, "Exhibition Catalogues in the United Kingdom: Values and Problems," ARLIS Newsletter, No. 16 (September 1973), p. 6.

[6]Ibid.; Encyclopedia of Library and Information Science, s.v. "Art Libraries and Collections," by Wolfgang M. Freitag, p. 601; Wolfgang M. Freitag, "Wanted: a New Index to Exhibition Catalogues," CRL, XXX (November 1969), p. 541; Frederick Cummings, "The Art Reference Library," CRL, XXVII (May 1966), p. 203.

[7]Humphrey, p. 483; Encyclopedia of World Art, s.v. "The Rise of Modern Art Criticism," by Bernard S. Myers, p. 141; Freitag, p. 541.

[8]Gaye Smith, pp. 6-7; Vera Kaden, "Exhibition Catalogues: the Collection in the Victoria and Albert Museum Library," ARLIS Newsletter, No. 16 (September 1973), p. 20.

[9]Lucas, p. v; Mary W. Chamberlin, Guide to Art Reference Books (Chicago: ALA, 1959), p. vi.

[10]Gaye Smith, p. 7; Alexander Davis, "Exhibition Catalogues: Importance, Format, Bibliography," ARLIS Newsletter, No. 16 (September 1973), p. 14.

[11]Elizabeth L. Tate, "The Cataloger's Right Arm: the Library of Congress," Special Libraries, LXVI (September 1975), p. 433; ELIS, loc. cit.; Foster, p. 191.

[12]Margie Hanft, "Non-cataloging the Non-book Book," ARLIS/NA Newsletter, III (December 1974), p. 7.

[13]Tate, p. 435.

[14]Hanft, p. 7.

[15]David J. Patten, "Exhibition Catalog Seminar in New York," ARLIS/NA Newsletter, III (December 1974), p. 4.

[16]Virginia C. Smith and William R. Treese, "Comouterized Art Exhibition Catalog Program," ARLIS/NA Newsletter, I (April 1973), p. 8.

[17]Davis, p. 15.

[18]Virginia C. Smith, pp. 8-9.

[19]Stephanie Frontz, "RILA (Pepertoire Internationale de la Litterature de l'Art)," ARLIS/NA Newsletter, V (December 1976), pp. 19-20; Alexander D. Ross, "ABM and RILA: a Peview," ARLIS/NA Newsletter, II (December 1973), pp. 1-5.

[20]C. Sumner Spaulding, "Main Entry: Principles and Counter-Principles," LRTS, XI (Fall 1967), p. 390.

[21]"An ARLIS Submission on the Revision of the Anglo-American Cataloguing

Rules," ARLIS Newsletter, No. 23 (June 1975), p. 15.

[22]Jane Collins and Nancy John, "CISSIG Clearinghouse: a Peport," ARLIS/NA Newsletter, III (December 1974), 5.

[23]Georg Friedrich Koch, Die Kunstausstellung (Berlin: de Gruyter, 1967), p. 5.

[24]Marc Treib, "The Show was OK, but the Catalog was Brilliant," Print XXIX (January 1975), 62-67.

[25]"An ARLIS Submission . . .," p. 15.

[26]Nancy John, "CISSIG Clearinghouse," APLIS/NA Newsletter, III (April 1975), 60.

[27]Davis, p. 14.

[28]Davis, pp. 14-15.

[29]Clive Phillpot, "Exhibition Catalogues: Notes on Categories, Use and Standardization," ARLIS Newsletter, No. 16 (September 1973), p. 10.

[30]Max Bill, "Catalogues of Art Exhibitions, 1936-1958," Neue Graphik, No. 2 (July 1959), p. 13.

[31]Koch, p. 257-58.

[32]"Catalog Essential" (editorial), Art News, XXXIII (February 2, 1935), 10.

[33]"Exhibition Catalogues" (editorial), Burlington Magazine CV (August 1963), 343.

[34]Jürgen Rohmeder, "Catalogue Fetishism," ICOM News, XXV (March 1972), 39.

[35]Tate, p. 433.

[36]Annotated edition with commentary and examples by Eva Verona (London: IFLA Committee on Cataloguing, 1971).

[37]H. J. Tümmers, "Bibliographische Arbeiten der Kunstbibliotheken," in Bibliotheksarbeit Heute (Frankfurt am Main, 1973), p. 192.

[38]Elisabeth Rücker, "Schwerpunktprogramm zur Förderung von Spezialbibliotheken," in Bibliotheksarbeit Heute (Frankfurt am Main, 1973), pp. 189-190.

[39]Kaden, p. 20.

[40]Davis, p. 14.

[41]Phillpot, p. 11.

[42]Kaden, p. 19.

[43]Anthony Symons, "Exhibition Catalogues: the Collection in the Tate Gallery Library," ARLIS Newsletter, No. 16 (September 1973), p. 21.

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[47]Paris Principles, op. cit., p. 6.

[48]Ibid., pp. 2-3.

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[60]Nancy John, "CISSIG Clearinghouse: a Report," ARLIS/NA Newsletter, II (October 1974), 88.

[61]AACR, p.

[62]Robert L. Evensen, "The Bibliographical Control of Art Exhibition Catalogs: an Historical and Comparative Analysis of Cataloging Rules and Library Procedures in France, Great Britain and the United States," M.A. thesis (University of Chicago, 1974), p. 45.

[63]Ibid., p. 70.

[64]Ibid., p. 71.

[65]AACR, p. 15-16.

[66]Nancy John, "CISSIG Clearinghouse," ARLIS/NA Newsletter, III (Summer 1975), 86.

[67]Nancy John, "CISSIG Clearinghouse," ARLIS/NA Newsletter, III (April 1975), 61.

[68]Ho, p. 9.

[69]John R. James, "Serials in 1976," LRTS, XXI (Summer 1977), 221.

[70]John, op. cit. (above, note 66), p. 86.

[71]AACR, p. 15.

The Documentary Photograph as a Work of A American Photographs, 1860-1876

organized by Joel Snyder and Doug Munson

The David and Alfred Smart Gallery, The University of Chicago

1976

(Example 1)

Graduate Library School
University of Chicago
1100 East 57th Street
Chicago, Illinois 60637

THE BITTER YEARS

1935-1941

Rural America as seen by the photographers of the Farm Security Administration

Edited by Edward Steichen

The Museum of Modern Art
New York

(Example 2)

70

76

MOCHICA, PARACAS AND NAZCA: ONE THOUSAND YEARS OF ANCIENT PERUVIAN CERAMICS

JUNE 14 ~ JULY 27

This exhibition has been selected from the collections of The Metropolitan Museum of Art.

THE QUEENS MUSEUM
N.Y. CITY BLDG.,
FLUSHING MEADOW-CORONA PARK,
FLUSHING, N.Y. 11368

(Example 3)

The Mediaeval Face

Amanda Tomlinson

National Portrait Gallery

WILLIAM THORNTON

A RENAISSANCE MAN IN THE FEDERAL CITY

by

Elinor Stearns and David N. Yerkes

AMERICAN INSTITUTE OF ARCHITECTS FOUNDATION

Washington, D.C.

(Example 5)

dieter rot
gesammelte werke
band 20

dieter rot
collected works
volume 20

bücher und grafik (1.teil)

books and graphics (part 1)

aus den jahren 1947 bis 1971

from 1947 until 1971

edition hansjörg mayer
stuttgart london reykjavik

(Example 6)
80

The Exhibition of Archaeological Finds of The People's Republic of China

中華人民共和国出土文物展覧

Text Provided by The Organization Committee of The Exhibition of Archaeological Finds of The People's Republic of China

Calligraphy by KUO MO-JO
Vice Chairman of the Standing Committee of the National People's Congress of the People's Republic of China
President of the Academy of Sciences of China

中華人民共和國出土文物展覽

Chung-hua jen min kung ho kuo ch'u t'u wen wu chan lan kung tso wei yüan hui.

The exhibition of archaeological finds of the People's Republic of China : [exhibition dates in the United States, National Gallery of Art, Washington, December 13, 1974–March 30, 1975, the Nelson Gallery-Atkins Museum, Kansas City, Missouri, April 20–June 8, 1975] / text provided by the Organization Committee of the Exhibition of Archaeological Finds of the People's Republic of China. — [Washington : National Gallery of Art, 1974]

2 v. : ill. (some col.) ; 25 cm.

(Continued on next card)

75-300717

75 [4]

Chung-hua jen min kung ho kuo ch'u t'u wen wu chan lan kung tso wei yüan hui. The exhibition of archaeological finds of the People's Republic of China ... [1974] (Card 2)

Title also in Chinese: Chung-hua jen min kung ho kuo ch'u t'u wen wu chan lan.

Vol. 2 has added t. p.: The Chinese exhibition; an illustrated handlist of the exhibition of archaeological finds of the People's Republic of China.

1. Art, Chinese—Exhibitions. 2. China—Antiquities—Exhibitions. I. United States. National Gallery of Art. II. William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts, Kansas City, Mo. III. Title. IV. Title: Chung-hua jen min kung ho kuo ch'u t'u wen wu chan lan. V. Title: The Chinese exhibition.

N7342.C18 1974 709'.51'0740153 75-300717
MARC

Library of Congress 75 [4]

The Chinese Exhibition

A pictorial record of the Exhibition of Archaeological Finds of The People's Republic of China

National Gallery of Art
Washington
December 13, 1974 - March 30, 1975

The Nelson Gallery - Atkins Museum
Kansas City, Missouri
April 20 - June 8, 1975

Watson, William, 1917–
Utställningen Arkeologiska fynd från Folkrepubliken Kina [12 maj 16 juli 1974] / text : William Watson. [Bo Gyllensvärd]. -- [Stockholm : Östasiatiska museet, 1974]

130 p., 8, leaves of plates : ill. ; 25 cm. (Katalogr. - Östasiatiska museet, Stockholm ; 19) 8 74-42

kr30:00

1. Art, Chinese -- Exhibitions. 2. China -- Antiquities -- Exhibitions. I. Gyllensvärd, Bo. II. Östasiatiska museet. III. Title. IV. Series: Östasiatiska museet. Utställningskatalog ; nr. 19.

N7342.W37 74-357707

Library of Congress *74 [2]

(Example 7b)

中華人民共和国出土文物展覧

Ausstellung
Archäologische Funde der
Volksrepublik China

(Example 7c) · 84

Titelbild + Innenfrontispiz:
Fliegendes Pferd, Bronze
2. Jh. n. Chr.
(Kat.-Nr. 218)

Innentitel und Umschlagrückseite:
Kalligraphie von Kuo Mo-jo
Vizepräsident der Nationalversammlung
und Präsident der Chinesischen
Akademie der Wissenschaften

Ausstellung
Archäologische Funde der
Volksrepublik China
Österreichisches Museum
für angewandte Kunst
23. Februar–20. April 1974
Herausgegeben im Auftrage des
Bundesministeriums für
Wissenschaft und Forschung
vom Österreichischen Museum
für angewandte Kunst
A-1010 Wien, Stubenring 5

3. Auflage
36.–60. Tausend

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Ensor

OHN DAVID FARMER

The Art Institute of Chicago

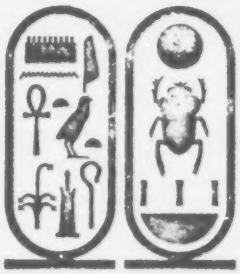
The Solomon R. Guggenheim Museum, New York

is project is supported by a grant
m The National Endowment for the Arts
Washington, D.C., a Federal agency.

(Example 8)

George Braziller New York

TREASURES OF TUTANKHAMUN



NATIONAL GALLERY OF ART

FIELD MUSEUM OF NATURAL HISTORY
AND
THE UNIVERSITY OF CHICAGO

NEW ORLEANS MUSEUM OF ART

LOS ANGELES COUNTY MUSEUM OF ART

SEATTLE ART MUSEUM

THE METROPOLITAN MUSEUM OF ART

(Example 9)

CHARLES MERYON

PRINTS

&

DRAWINGS

CATALOGUE BY JAMES D. BURKE

TOLEDO MUSEUM OF ART · TOLEDO · OHIO
29 September · 27 October, 1974

YALE UNIVERSITY ART GALLERY · NEW HAVEN · CONNECTICUT
21 November, 1974 · 19 January, 1975

ST. LOUIS ART MUSEUM · ST. LOUIS · MISSOURI
14 February · 6 April, 1975

(Example 10)

BELMONDO

A LA MONNAIE DE PARIS

Sculptures - dessins - aquarelles - intégrale des médailles

(Example 11)

19 novembre 1976 - 21 janvier 1977

Exposition placée sous le Haut Patronage
de Monsieur Raymond BARRE, Premier Ministre, Ministre de l'Économie et des Finances
et de Monsieur Michel DURAFOUR, Ministre délégué auprès du Premier Ministre, chargé de l'Économie et des Finances

Joseph Sima
1891-1971

9.XI.1974
5.I.1975

Museum Bochum

(Example 12a)

Joseph Sima
1891-1971

13. II.
1975
16. III.

Neue Galerie am
Landesmuseum Joanneum
Graz

(Example 12b)

VIEWS OF FLORENCE AND TUSCANY
BY GIUSEPPE ZOCCHI
1711 – 1767

Seventy-Seven Drawings from the Collection of
THE PIERPONT MORGAN LIBRARY
NEW YORK

BY ELAINE EVANS DEE

Circulated by the International Exhibitions Foundation

1968 – 1969

(Example 13)

ART NOUVEAU BELGIUM FRANCE

Catalogue of an Exhibition
Organized by the Institute for the Arts,
Rice University, and
The Art Institute of Chicago

Yvonne Brunhammer et al.

INSTITUTE FOR THE ARTS, RICE UNIVERSITY, 1976

(Example 14)

★

An exhibition organized under the auspices of the Netherlands Bicentennial Committee by the Ministry of Foreign Affairs of the Netherlands in collaboration with the Ministry of Cultural Affairs, Recreation and Social Welfare and the Netherlands Information Service Exhibitions Division as a tribute to the United States Bicentennial Celebrations and circulated by the Smithsonian Institution Traveling Exhibition Service, with support from the American Revolution Bicentennial Administration.

★

INDEPENDENCE NATIONAL HISTORICAL PARK
THE SECOND BANK OF THE UNITED STATES, PHILADELPHIA
OCTOBER 22 – NOVEMBER 21, 1976

★

THE NEW-YORK HISTORICAL SOCIETY
DECEMBER 9, 1976 – JANUARY 9, 1977

★

NORTH CAROLINA MUSEUM OF ART, RALEIGH, N.C.
JANUARY 28 – FEBRUARY 27, 1977

★

THE ART INSTITUTE OF CHICAGO
MARCH 26 – APRIL 24, 1977

(Example 15)

Zeitgenössische Kunst aus der Sammlung des Stedelijk van Abbemuseum Eindhoven

Kunsthalle Bern / Kunstmuseum Bern
4. März bis 11. April 1977

(Example 16) .

REMBRANDT AFTER THREE HUNDRED YEARS

An Exhibition of Rembrandt and His Followers

THE ART INSTITUTE OF CHICAGO · 1969

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